

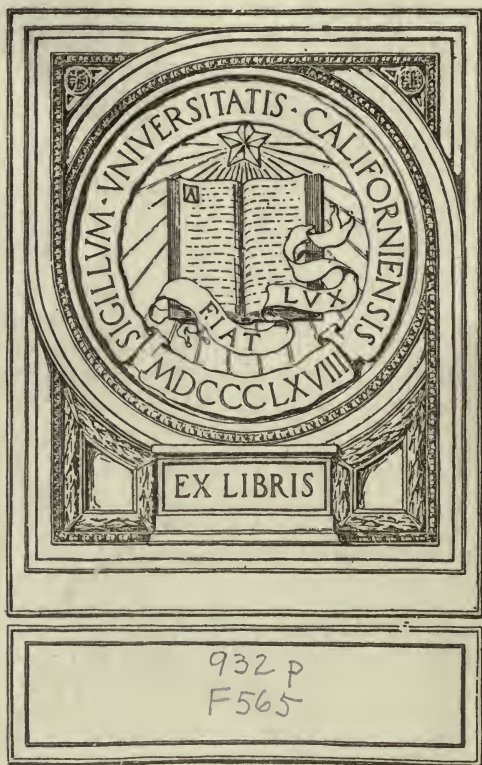
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NEW READINGS

IN

SHAKSPEARE;

OR,

PROPOSED EMENDATIONS OF THE TEXT.

BY

ROBERT CARTWRIGHT, M.D.

LONDON: JOHN RUSSELL SMITH,
36, SOHO SQUARE.

JANUARY, 1866.

S. AND. J. BRAWN, STEAM PRINTERS, 13, PRINCES ST., LITTLE
QUEEN ST., HOLBORN, W.C.

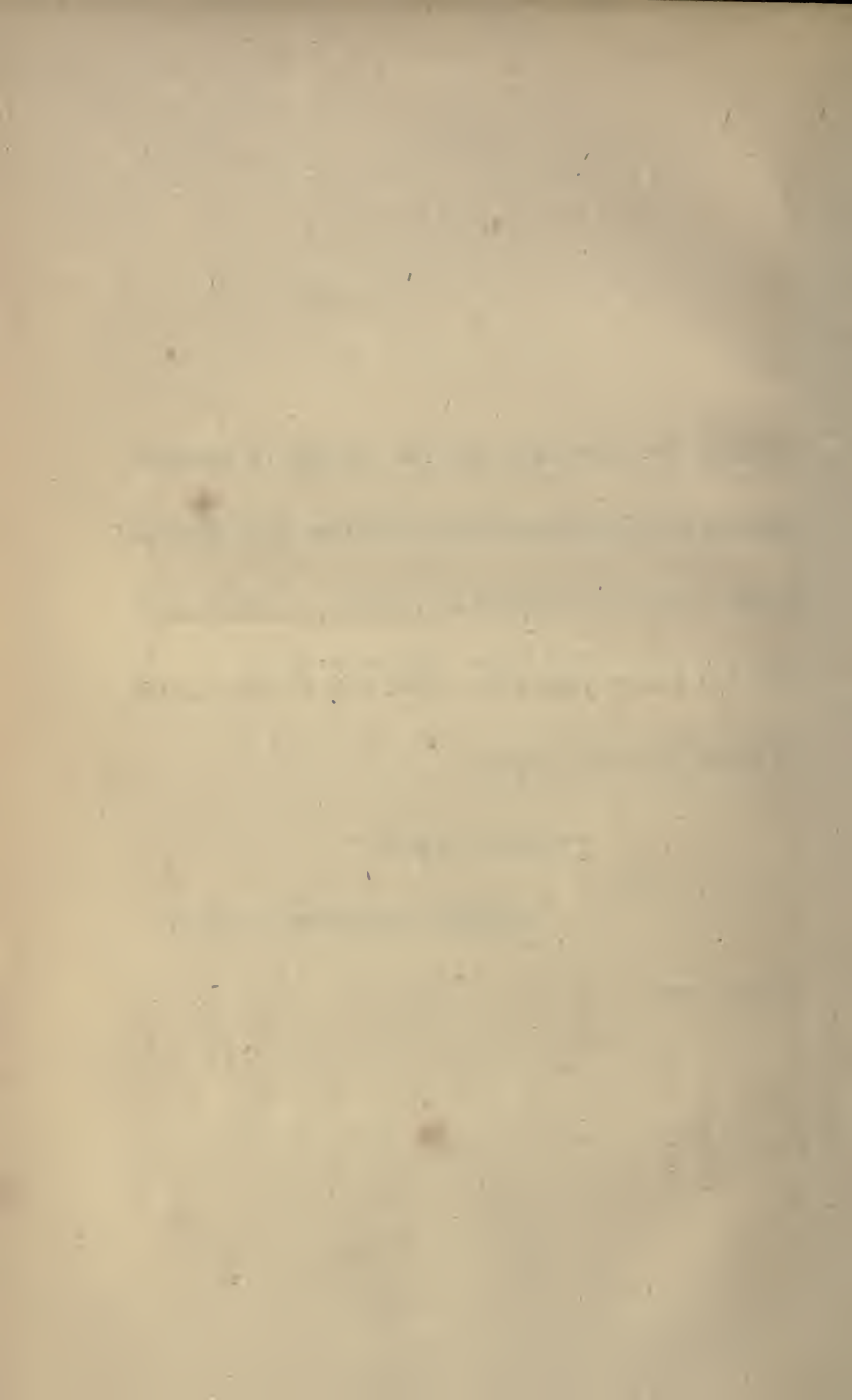
CCD
10-21-93

THESE New Readings are the product of pleasant evenings over Mr. DYCE'S Second Edition of Shakspeare. Should a few be accepted as genuine emendations, I shall feel I have joined the useful with the sweet, and not spent the time in vain :

“The fine's the crown.”

ROBERT CARTWRIGHT, M.D.

November, 1865.



NEW READINGS IN SHAKSPERE.

The figures in the margin refer to the pages of Mr. Dyce's second edition.

THE TEMPEST.

VOL. I.

182. Now *I* arise. a. i.—2.

Read P. rises; a stage direction.

187. As *wicked* dew. a. i.—2.

Read cursed.

In Romeo and Juliet I have since dropt on a curious confirmation of this emendation: "O most *cursed* fiend!" "So in the first quarto alone," says Mr. Dyce; the common reading is "*wicked*," evidently a misprint,—'ancient damnation!'

192. *nor* this man's threats,
To whom I am subdu'd, are *but* light to me,
Might I but— a. i.—2.

Read and,—omit but.

207. Most *busiless* when I do it. a. iii.—1.

The folio has "most busie *lest*," the second folio "*least*." It does not fall within my plan to comment on vexed passages and disputed readings, or these slight pages might easily swell into a ponderous tome; but here we have a word, *busiless*, that is not even English, of base coinage, German silver, schein-geld; nor is it any amendment on the reading in the second folio, where the meaning is plain enough, and free from any violent or overstrained antithesis. A somewhat similar passage occurs in Romeo and Juliet, and also in the Sonnets:—

"I measuring his affections by my own,

That most are busied when they are most alone."

"To work my mind, when body's work's expired."

Hence perhaps it is advisable, till a better emendation be discovered, possibly a line may have dropt out, to retain, "Most busy—least when I do it."

222. Leave not a *wreck* behind. a. iv.—1.

The folio has *racke*; but, it appears, rack is absolutely inadmissible; and wreck by the same rule is equally so; for if rack cannot mean "a single small fleeting cloud," neither can wreck signify a fragment. By submitting to the hard, dry fact, that neither rack nor wreck can be used without vitiating the language, we are rewarded with the happy discovery of the true reading in the homely and expressive word *scrap*,—

"Leave not a scrap behind."

223. There dancing up to the chins, that the foul lake
O'erstunk their feet. a. iv.—1.

Read O'ersway'd.

That Ariel made no such coarse remark we may infer from the words, "beat the ground for kissing of their feet;" "and I, thy Caliban, for aye thy footlicker."

229. After *summer* merrily. a. v.—1.

Read sunset.

Proposed by Theobald, and approved of by Hunter, and also by Macaulay. Thus writes the poet-historian:—"Who does not sympathise with the rapture of Ariel, flying after sunset on the wings of the bat?"—"Ariel riding through the twilight on the bat."—*Miscellaneous Writings*, vol. 1, pp. 64, 221.

229. Whe'r thou be'st *he or no*. a. v.—1.

Read Prospero.

Further on we have, "If thou be'st Prospero."

230. Have lost my daughter.
Alon. A daughter! a. v.—1.

Possibly something has dropt out, *did you say?* and any addition, or none at all, a pause, is preferable to reading 'daughter' twice over as a trisyllable, and directly afterwards almost as a monosyllable. There is, I would say, a pause here expressive of Alonso's astonishment, during which momentary pause the idea strikes him of the marriage. We have 'daughter' again proposed as a trisyllable in Troilus and Cressida:—

"With one of Priam's daughters.

Achil.

Ha! known!"

a. iii.—3.

Read "Ha, ha! known!" Achilles, even in a prose passage, repeats the word, "Where, where,"—"O, tell, tell." "Tut, tut," says Benvolio, the second tut added in the second folio, and there are many similar slips. I shall show in some other instances, this trisyllabic theory, though valuable perhaps in some cases, has been, like the pause-theory, a little overworked.

THE TWO GENTLEMEN OF VERONA.

321. And, that my love may appear plain and free,
 All that was mine in Silvia I *give* thee. a. v.—4.

Read forgive or 'give.

When Proteus says:—

"My shame and guilt confound me,—

Forgive me, Valentine;"

all his love or rather passion for Silvia vanished at the same moment. The words, "forgive me," ought to be received as evidence that *give* is a misprint. The strongest argument in favour of *give* is the fainting of Julia, but that this fainting, as well as the mistake in the rings, was one of love's tricks, is proved by:—

"And I will follow, more to cross that love,
 Than hate for Silvia, that is gone for love."

THE MERRY WIVES OF WINDSOR.

366. And your *bull-baiting* oaths. a. ii.—2.

Read bold-breathing.

The folio has *bold-beating*.

374. A word, Monsieur *Mock-water*. a. ii.—3.

Read Make-water.

The folio has *Mocke*,—the word itself, *oc* for *a*.

"*Carius. Mack-vater ! vat is dat ?*"

Host. Make-water, in our English tongue, is valour, bully."

Every child knows it means cowardice, and he had just before called him "heart of elder," also Bully Stale, and King Urinal.

416. Of disobedience or unduteous *wile*. a. v.—5.

Read will.

'Wile' and 'guile' are included in *craft*. The folio has *title*.

MEASURE FOR MEASURE.

458. Some run *from* brakes of vice, and answer none.

Read through. a. ii.—1.

474. But in the *loss* of question. a. ii.—4.

Read loose ; freedom of discussion, for argument's sake.

480. To lie in cold *obstruction*, and to rot ;
In *thrilling* regions of thick-ribbed ice. a. iii.—1.

Read abstraction and chilling.

"A chilling cold possesseth all my bones." *Lochrine, a. i.—1.*

"Heat burns his rise, frost chills his setting beams,

And vex the world with opposite extremes."

Creech.

"Cold abstraction" and "imagine howling" are also two extremes.

480. Die, perish ! might but my bending down. a. iii.—1.

Read Die, perish, wretch !

"O faithless coward ! O dishonest wretch !"

481. Do not satisfy your *resolution* with hopes that are
fallible. a. iii.—1.

Read irresolution ; (satisfy—feed.)

504. How might she tongue me ! Yet reason *dares her no ;*
For my authority *bears so* credent bulk. a. iv.—4.

*Read "fears her not," and "here's of a ;"—"my absolute
power and place here in Vienna."*

The folio has "bears of a credent bulk."

520. Wherein have I *deserved so* of you." a. v.—1.

Read Sir, so deserv'd.

The folio has "so deserv'd."

THE COMEDY OF ERRORS.

VOL. II.

9. To seek *thy* life by beneficial help. a. i.—1.

Read the sum.

The folio has *thy* help. "Try all the friends thou hast,—make up the sum and live." The Duke is evidently thinking of the ransom or thousand marks. Again in the fifth act:—

"If any friend will pay the sum for him."

"Haply I see a friend will save my life,
And pay the sum that may deliver me."

"Life" is also contra-indicated by—"Doth he so seek his life?"

Measure for Measure, a. i.—4.

15. *Read* I see the jewel best enamellèd
Will lose his beauty : and the gold bides still,
That others touch, yet often touching will
Besmeare gold : and no man that hath a name,
But falsehood and corruption doth it shame.
Since *then* my beauty—— a. ii.—1.

The folio has *where* and *that*. The usual reading, *wear*, is contra-indicated by "the gold bides still;" and *that* is a misprint caused by its being twice repeated just before;—"then is he the ground of my defeatures."

20. We talk with *none but goblins, owls, and sprites*.
Read "goblins, elves, and fairy sprites." a. ii.—2.

"Every elf and fairy sprite," says Oberon. The folio has "We talk with goblins, owls, and sprights."

25. And in despite of *mirth*, mean to be merry. a. iii.—1.
Read *wrath*, with Theobald.

"And did not I in rage depart from thence." a. iv.—4.

26. And as a *bed* I'll take *them*. a. iii.—1.
Read *bride* and *thee*.

The folio has *bud* and *thee*. The editor of the second folio inconsiderately changed bud to bed, but he did not alter *thee*; a noteworthy fact, he did not make a bed of the golden hairs. We may assume bed is an error, a false emendation, since it necessitates changing thee into them; nor can "that glorious supposition" be well referred to bed, though singularly applicable to bride;—"and there lie" on "the silver waves," a beautiful image, poetical and classical. Antipholus then humourously adds, "Let Love [my Venus, my Luciana] being light (*lux*) be drowned if she sink;"—"sweet love,"—"why call you me love?"

52. Besides *her urging* of her wreck at sea. a. v.—1.
Read *his urging* of *their*.

The Duke's remarks refer entirely to "his morning story," to Ægeon's long speech in the first scene.

MUCH ADO ABOUT NOTHING.

90. I am not so reputed: it is the *base*, though bitter disposition of Beatrice. a. ii.—1.

Read false.

LOVE'S LABOUR'S LOST.

166. May's new-fangled *earth*. a. i.—1.

Read hearth.

An allusion to the custom of decorating the fire-place with flowers in summer; in Shakspeare's time perhaps it was done on May-day, the chimney-sweepers' holiday.

166. A dangerous law against *garrulity*. a. i.—1.

Read civility.

“Use all th' observance of civility.”

Merchant of Venice, a. ii.—2.

The quarto has *gentletie*, a misprint probably caused by *penalty* in the line above. Though ‘garrulity’ may express Longaville's meaning, it is directly opposed to the sentiments of Biron, who defends the gentle and refining influence of woman; but ‘civility’ is a happy retort to his uncourteous remark.

178. *Not* sin to break it. a. ii.—1.

Read and,—with the old editions.

“For you'll prove perjurd if you make me stay.”

And Biron says:—

“I that hold it sin

To break the vow I am engaged in.”

The whole play turns on this perjury; but what is singular, no allusion is ever made to the remarkable words,—“'Tis deadly sin to keep that oath.” The King takes no notice of them, and at parting says,—

“Without breach of honour,

You may not come, fair princess, in my gates;”

Language most offensive, if the princess spoke according to the text. Hence, we may infer, *keep* is a misprint for *take*, caused by the word ‘housekeeping’ in the preceding line. The princess on her arrival says, “Navarre hath made a vow;” and Boyet tells her:—

“He rather means to lodge you in the field,

Than seek a dispensation for his oath.”

Under such circumstances it seems highly improbable the princess should instantly absolve him from his vow; rather, like a good diplomatist, she might say, “'Tis sin to *take* that oath, and sin to break it;” therefore “suddenly resolve me in my suit.”

201. To see a king transformed to a *gnat*. a. iv.—3.

Read sprat.

“When his disguise and he is parted, tell me what a sprat you shall find him.”—*All's Well that Ends Well*, a. iii.—6.

202. With men, like *men of inconstancy*. a. iv.—3.

Read you, of inconsistency.

213. *Potent-like.* a. v.—2.
Read pert'nently.
 The folio has "pertaunt-like."
224. That smiles his cheeks in *years.* a. v.—2.
Read leers.
 "You leer upon me, do you?" says Biron, a few lines below.
 "To gild a face with smiles, and leer a man to ruin."—*Dryden.*
233. But that it bear this trial and last *love.* a. v.—2.
Read true.

A MIDSUMMER NIGHT'S DREAM.

270. My ear should catch your *voice*, my eye your eye.
Read hair,—with Mr. W. N. Lettsom.
 My tongue should catch your tongue's sweet melody.
Read voice. a. i.—1.
- Evidently 'voice' has been displaced, and the text corrupted, probably by the compositor reading several lines, and then printing them off without further inspection; at the same time misapprehending the sense of "catch," here best explained by "resemble,"—my hair your hair, my eye your eye, my voice your voice.
278. Which she, with pretty and with swimming gait
Following,—her womb then rich with my young
 squire. a. ii.—1.
Read "having her womb."
- Following the vessels? they were on the sea; others propose "following her womb." Hence it appears the word must be a misprint. The proposed amendment, *ripe* for *rich*, is inadmissible, and is contra-indicated by "some unborn sorrow ripe in fortune's womb."—*Richard II.*, a. ii.—2.
281. *Read* And *where* the snake throws her enamell'd skin,
 Weed wide enough to wrap a fairy in:
 There sleeps Titania sometime of the night,
 Lull'd in *those* flowers with dances and delight;
 And with the juice of this I'll streak her eyes,
 And make her full of hateful fantasies. a. ii.—1.

According to the received text, the pretty little harmless snake is a most intrusive and unmeaning personage, and there appears to have been a dislocation of two lines; but by this happy reduction or readjustment, the Queen sleeps wrapt in her splendid "vesture wrought of divers colours," and Oberon streaks Titania's eyes and not the snake's.

293. So should a murderer look,—so *dead*, so grim.
Read lead'n; "So should the murder'd look." a. iii.—2.

295. This *princess* of pure white. *a. iii.—2.*

Read essence.

Perhaps Shakspeare had in his recollection—

“That skin, whose pass-praise hue scorns this poor term of white ;
Those words, which do sublime the quintessence of bliss.”

Astrophel and Stella, 77.

296. Look, where thy love comes, yonder is thy *dear*. *a. iii.—2.*

Read fere.

309. My love to Hermia,
Melted as *melts* the snow. *a. iv.—1.*

Read is.

The weather was very variable, summer and winter the same day.

309. And I have found Demetrius like a *jewel*. *a. iv.—1.*

Read double.

313. Hot ice and wondrous *swarthy* snow. *a. v.—1.*

Read stained.

The old editions have *strange*.

314. And what poor *willing* duty cannot do,
Noble respect takes it in *might*, not merit. *a. v.—1.*

Read simple and right.

“When simpleness and duty tender it.” Theobald added “willing,” the line being imperfect in the old editions ; “in right” as a due, not on its merits ;—“out of this silence yet I pick’d a welcome.” This emendation I have since found confirmed in these lines :—

“Renowned King, lo here your faithful subjects press to show
The loyal duty, which [in right] they to your highness owe.”

Promos and Cassandra, * *Part II.*, *a. i.—9.*

318. No lion fell, nor else no lion’s dam. *a. v.—1.*

Read “A lion’s fell, none else.”

The old editions have “a lion fell.”

“If none else, I am he.”—*Troilus and Cressida*.

“None else to me, nor I to none alive.”—*Sonnets*, 112.

319. For, by thy gracious, golden, glittering *gleams*,
I trust to taste of truest Thisbe’s sight. *a. v.—1.*

Read streams.

The folio has *beams* ; ‘streams’ originated in the second folio. ‘Gleams’ is contra-indicated by *sight* in the next line. If the law of alliteration requires gleams, then sight should begin with a *t*,—“truest Thisbe’s *thsight*.” Perhaps it is a matter of taste, but to me it seems certain Shakspeare wrote *streams*. Note the alliteration of the rhyme, ‘beams, bright, streams, sight.’

* Perhaps Shakspeare may have taken the hint for the name of *Measure for Measure* from—

“Who others doth deceive,
Deserves himself like measure to receive.”—*First Part*, *a. v.—4.*

320. These lily *lips*,
This cherry nose. a. v.—1.

Read O's.

For which *lips* may be an easy misprint, if the 'O' be loosely written, and a long s. As Lysander calls the stars "fiery O's," Thisbe in her burlesque may well call two cherries ["my cherry lips"] lily O's.

322. Through the *house* give glimmering light
By the dead and drowsy fire. a. v.—1.

Read "Through the *hall a*," and "*gives* the dead."

THE MERCHANT OF VENICE.

382. The beauteous scarf
Veiling an Indian *beauty*. a. iii.—2.

Read idol.

"But, O, how vile an idol proves this god!"

Twelfth Night, a. iii.—5

396. Why he, a *bolle* bagpipe. a. iv.—1

Read wailing.

AS YOU LIKE IT

VOL. III.

36. Seek him *with candle*. a. iii.—1.

Read instantly.

An easy misprint—"Do this expediently."

38. It is the right butter-women's *rank* to market.
Read canter. a. iii.—2.

And Touchstone says, "This is the very false gallop of verses."

"Canter was primitively a slang word for amble."—*Athenæum*, No. 1931.

72. As those that *fear* they hope, and know they fear.
Read fain—would fain hope. a. v.—4.

75. Even *daughter-welcome*, in no less degree. a. v.—4.

Read as a daughter.

"Welcome" being repeated from the line above; in the folio there is no hyphen.

THE TAMING OF THE SHREW.

112. I thank thee: thou shalt not lose by it.
Read "I thank thee, *boy*." *Induction*, sc. 2.

119. Some Neapolitan, or *mean* man of Pisa. a. i.—1.

Read some.

We have a similar repetition in the *Comedy of Errors* and in *Richard II.*

139. But in this case of wooing,
A child shall get a sire, if I fail not of my *cunning*.
Read doing. a. ii.—1.
Proposed by Steevens. "'Tis in my head to *do* my master good." We have the same rhyme previously in this scene, p. 130, and again in *Troilus and Cressida*, a. i.—2.
176. *Let's* each one send unto his wife. a. v.—2.
Read "Let each one *of us*."

ALL'S WELL THAT ENDS WELL.

209. When virtue's *steely* bones. a. i.—1.
Read stately,—"look bleak i'the wind."

TWELFTH NIGHT.

327. O, it came o'er my ear like the sweet *south*. a. i.—1.
Read wind.

The folio has *sound*, an easy misprint for "wind," proposed by Rowe. Pope changed it to "south;" but that "wind," the zephyr, a gentle breath from the west, is the true reading, may be gathered from the following passages:—

"The moon shines bright: 'twas such a night as this,
When the *sweet wind* did gently kiss the trees,
And they did make no noise."—*Merchant of Venice*, a. v.—1.

"They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head."—*Cymbeline*, a. iv.—2.

It is unnecessary to quote "the spungy south," "the south fog rot him," and "southern clouds," &c.; but "south," in this play especially, is singularly inappropriate, the *plumbeus auster* of Horace, the modern Sirocco. *South* is treason to Shakspeare and to nature, and even worse, 'tis cherishing a falsity, hugging a prejudice.

343. But, though I could not, with *such* estimable wonder,
Overfar believe that. a. ii.—1.
Read much.

With much credit to my modesty. "I have told more of you to myself, than you can with modesty speak in your own behalf."—*Timon*, a. i.—2.

359. I will be strange, *stout*, in yellow stockings, and
cross-garter'd. a. ii.—5.

Read proud.

"Put thyself into the trick of singularity;" and after reading the letter, Malvolio says, "I will be proud."

384. And there I found this *credit*. a. iv.—3.
Read writ.

384. Take and give back *affairs and their dispatch*.
Read and her affairs dispatch. a. iv.—3.
392. A most *extracting* frenzy. a. v.—1.
Read exciting.

See Mr. Dyce's note, 83, in the *Merry Wives of Windsor*, where *distract* in the old editions is shown to be a misprint for *direction*; and here, most likely, the misprint has been caused by *distract* in the line above.

THE WINTER'S TALE.

420. That may *blow*
No sneaping winds at home, to make us say,
"This is put forth too truly!" a. i.—2.
Read "That may grow
To sneaping winds at home, and make us say."
423. You may ride's
With one soft kiss a thousand furlongs, ere
With spur we heat an acre. a. i.—2.
Read beat.
433. Two days ago.—This jealousy a. i.—2.
Read "This jealousy, Camillo."
435. And one may drink, *depart*. a. ii.—1.
Read repeat it.
Haustus repetendus. But perhaps a draught is the true reading. "I dreamt a dream," says Romeo.
438. Would I knew the villain,
I would land-damn him. Be she honour-flaw'd.
Read hang him. But be. a. ii.—1.
Damn is probably taken from the line above, and the sense requires *but* in this place.
456. Do not receive affliction
At my petition. a. iii.—2.
Read monition
"Let me be punish'd that have minded you."
"Dar'st with thy frozen admonition
Make pale our cheek."—Richard II., a. ii.—1.
457. *Read.* I never saw a vessel of like sorrow: [a. iii.—3.
So still, and so becoming, in pure white robes.
The folio has fill'd.
457. There *wend* and leave it crying. a. iii.—3.
Read land.
Antigonus was already on the coast, "We've landed in ill time,"

459. How it rages, how it *takes* up the shore ! a. iii.—3.

Read tears.

"As storms the skies and torrents *tear* the ground,
Thus *rag'd* the prince."—*Dryden*.

KING JOHN.

VOL. IV.

25.

Here's a *stay*,

That shakes the rotten carcass of old Death. a. ii.—1.

Read say.

"Here's a large mouth,—speaks plain cannon,—never so be thump'd with words," &c. After a six-months' ecstasy over this word, *say*, so apposite and so characteristic of the dashing, rollicking speaker, I find myself anticipated by Beckett, and the emendation rejected by, at least, one editor :—*quot homines, tot sententiæ*.

30. For grief is proud and makes his owner *stout*.

Read too.

a. iii.—1.

The folio has *stoope*.

34. In likeness of a new *uptrimmed* bride. a. iii.—1.

Read "and trimmed."

The folio has *untrimmed*. We say dressed up, but never updressed. I find Theobald also proposed *and*. A word, of which there is no example in the language, cannot be admitted as an emendation ; the objection is as fatal to *uptrimmed* as to *business*.

41. A whole armado of *convented* sail. a. iii.—4.

Read convoyed.

The folio has *convicted*.

44. That it yields nought but *shame* and bitterness.

Read grief.

a. iii.—4.

"Are not you griev'd that Arthur is his prisoner ?"

51. If what in rest you have *in right* you hold. a. iv.—2.

Read unright.

And then follow the folio, "*why then*," and "*should move*;" thus, by the slight addition of half a letter, the whole passage is cleared up ; and this line in particular responds to the previous words, "this dangerous argument."

55. *K. John*.

I had mighty cause

To wish him dead, but thou hadst none to kill him.

Hubert. No *had*, my lord !

a. iv.—2.

Read cause.

Let Shakspeare be judged by himself ; we nowhere find a similar phrase, though there are probably several hundred similar misprints. In the so-called parallel passages in *Notes and Queries*, the word, *cause*, occurs only in the last, and only incidentally. No *did*, no *does*, may be allowed in a prose scene, but scarcely in elevated poetry.

56. Make ill deeds done ! Hadst not thou been by.
Read O, hadst. a. iv.—2.
56. And didst in signs again parley with *sin*. a. iv.—2.
Read me.
58. His *thin* bestained cloak. a. iv.—3.
Read thick-bestained.
 The folios place a hyphen between 'thin' and 'bestained.'
68. Even at the *crying* of your nation's crow. a. v.—2.
Read cawing.
 "Thinking his voice an *armed* Englishman."
76. And you, my noble *prince*. a. v.—7.
Read lord.
-

KING RICHARD II.

123. No, it is stopp'd with other flattering sounds :
 As praises of *his state*; then there are found. a. ii.—1.
Read with the folio,
 "As praises, of whose taste the wise are found."
 The next line is lost ; two lines also are lost rhyming with *vile* and *ears*, the whole speech being in rhyme, like Gaunt's, the first line excepted.
124. Against *infection* and the hand of war. a. ii.—1.
Read invasion.
 "Still secure
 And confident from foreign purposes."
King John, a. ii.—1.
124. Whose rocky shore beats back the envious *siege*
 Of watery Neptune. a. ii.—1.
Read surge
 "That white-fac'd shore,
 Whose foot spurns back the ocean's roaring tides."
King John, a. ii.—1.
 "Expecting ever when some *envious surge*
 Will in his brinish bowels swallow him."
Titus Andronicus, a. iii.—1.
124. For young hot colts being *rag'd* do rage the more.
Read curb'd. a. ii.—1.
131. But what it is, *that* is not yet known, *what*
 I cannot name ; 'tis nameless woe, I wot. a. ii.—2.
Read that's and is what.
137. And ostentation of *despised* arms. a. ii.—3.
 Means "*despising*" our authority ; "because my power is weak,"
 says York, p. 139.

141. And sigh'd my English breath in foreign *clouds*.
Read lands. a. iii.—1.

157. Than Bolingbroke's return to *England*. a. iv.—1.
Read England's soil.

Shakspeare's own emendation of a line in the *Contention*:—

"Even as I have of fertile England's soil."

England, as a trisyllable here, is contra-indicated by 'land' in the next line.

157. Princes and *noble* lords. a. iv.—1.
Omit noble.

HENRY IV.—PART I.

207. No more the thirsty *entrance* of this soil
 Shall daub her lips with her own children's blood;
 No more shall trenching war channel her fields.

Read vengeance. a. i.—1.

The *her*, thrice repeated, must in each instance refer to the same person, to this *soil*, land, country, England.

209. Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood, did Sir Walter see.

Read bath'd. a. i.—1.

225. With nobility and *tranquillity*. a. ii.—1.

Read gentility.

249. And then he runs *straightly* and evenly. a. iii.—1.

Read straight, fair.

"In a new channel fair and evenly."

264. For therein should we read
 The very bottom *and* the soul of hope. a. iv.—1.

Read of.

"The very bottom of my soul."—*Henry V.*, a. ii.—2.

265. But yet I would your father had been here.
 The quality and *hair* of our attempt
 Brooks no division. a. iv.—1.

Read dare.

Mark Hotspur's pointed reply:—

"A larger dare to our great enterprize,
 Than if the earl were here."

Are not *quality* and *hair* somewhat tautological? I find Mr. Staunton has also proposed this emendation.

278. Suspicion *all our lives shall be* stuck full of eyes.

Read always lives. a. v.—2.

"Suspicion always haunts the guilty mind,"

Henry VI., Part III.

"For slander lives upon succession."

Comedy of Errors, a. iii.—1.

HENRY IV.—PART II.

345. Compare with Cæsars and with *Cannibals*,
And Trojan Greeks? a. ii.—4.

Read Hannibals.

It seems utterly impossible Pistol could have made such a blunder; for Gower, speaking of him, says, "Such fellows are perfect in the great commanders' names: and they will learn you by rote, where services were done."—*Henry V.*, a. iii.—5. By "Trojan Greeks," Pistol in his off-hand manner merely means the Greeks before Troy, Agamemnon, Achilles, &c.

352. A watch-case or a common 'larum-bell. a. iii.—1.

Read for.

352. Deny it to a king? Then, happy low, lie down.

Omit it to. Read boy.

353. Why, then, good morrow to you *all*, my lords.
Read also, lords. a. iii.—1.

364. Let us *sway* on and face them in the field. a. iv.—1.

Read set.

At the end of the first act, Mowbray says,—

"Shall we go draw our numbers and set on."

372. I promis'd you redress of these same *grievances*.
Read griefs. a. iv.—2.

"These griefs shall be with speed redress'd."

HENRY V.

427. And rather choose to hide them in a net,
Than amply to *imbare* their crooked titles. a. i.—2.

Read emblaze.

The folio has *imbarre*, a mere misprint of *imbace* in the quartos.

439. Would have him punish'd. And now to our French
causes.

Who *are the late* commissioners? a. ii.—2

Omit and. Read "who're the commissioners?" omitting *late*.

439. And me, my *royal* sovereign. a. ii.—2.

Omit royal.

443. For his nose was as sharp as a *pen*, and 'a babbled of
green fields. a. ii.—3.

Read pin.

The folio has—"as a pen and a table of greene fields." Table being an acknowledged error, we may reasonably suspect *pen* is a misprint for *pin*. Table and pen should go together,—sharp as the critic's pen on a table of green frieze.

451. *Bard.* On, on, on, on, on! to the breach, to the breach!

Nym. Pray thee, *corporal*, stay. a. iii.—1.

Read "On, on, on, *corporal*, on, on."

We may feel confident, 'corporal' has slipped from the line above ; the verse requires it.

In the First Part of Henry IV., Peto is Falstaff's lieutenant, and Bardolph has no specified rank. But in the Second Part, Bardolph is called Corporal by Pistol, and also by Bullcalf and Mouldy. Consequently, when Falstaff at the very end of the play says, "Come, Lieutenant Pistol, come Bardolph," most probably it is an error of the press, and we should read, "Come, Lieutenant Bardolph," who here receives his promotion, just as Prince Henry, at the end of *King John*, is addressed "My noble lord," being then King. In the first scene where these worthies appear in *Henry V.*, the poet is exceedingly precise about their rank :—

Bard. Well met, Corporal Nym.*

Nym. Good morrow, Lieutenant Bardolph.

Bard. What, are Ancient Pistol and you friends yet ?" a. ii.—1.
Therefore when Bardolph, a few sentences further on, says, "Good lieutenant—good corporal—offer nothing here," we cannot doubt *lieutenant* is a misprint for *ancient*. That these errors ought not to be attributed to the poet, is proved by—"There is an *ancient lieutenant* there," a. iii.—5.
Folio. Old Homer may nod, and Milton nap, but Shakspeare never, wide-awake ever.

455. Of heady murder. a. iii.—2.

Read hideous.

"Hideous death."—*King John*, a. v. 4.

468. Investing lank-lean cheeks and war-worn coats.

Chorus at the end of Act 3.

Read "And war-worn coats, investing lank-lean chests."

"The clergy's bags are lank and lean."

477. The sense of reckoning, *if* the opposed numbers.

Read lest,

a.—iv. 1.

The folio has *of*; evidently the compositor was thinking merely of the line itself, and not of the sentence. I find, *lest* was also proposed by Theobald. In the quarto we have :—

"That the apposed multitudes which stand before them

May not appall their courage."

According to *Johnson*, "lest" may be resolved into "*that not*."

478. And *dout* them with superfluous courage, ha !

Read daunt.

a. iv.—2.

The folio has *doubt*, to awe, a very easy misprint, letter for letter ; but Shakspeare never uses it in that sense. *Dout* is contra-indicated by if they "weep our horses' blood, how shall we, then, behold their natural tears ?" Compare the passage with the last lines of the Constable's speech. The English language, like the British constitution, happily allows great liberties, and *them* may refer to *English* comprised in "English eyes." Mount your horses and daunt the English by incising, &c.,—a parenthesis. I find, *daunt* was proposed by Tyrwhitt, and is inserted in the text in *Reed's Shakspeare*.

* As Nym is called Corporal in the *Merry Wives of Windsor*, the action of the comedy must be placed between Henry IV. and V. ; and as he is also Corporal in the quarto, it follows Shakspeare must already in 1592 have sketched out these plays, and perhaps as early as 1590.

HENRY VI.

We now come to three plays, the three parts of *Henry VI.*; about which there still exists "a slight contention." The great success of the *Henry VI.*, noticed by Nash with overflowing houses, argues a new play; but Shakspeare's *Henry VI.* [the First Part] was most probably brought out before Christmas, 1590. This opinion is supported not merely by its general inferiority, but especially by the scenes between Talbot and his son being in rhyme. The objection of passages reminding us of an older school again argues it to be an early production; for it would be a most singular fact if Shakspeare was not influenced by the example of his seniors, Kyd, Peele, and Greene, and especially by the success of Marlowe, a man of his own age, and in popular opinion a far more powerful genius, the Byron of his day, as Greene was the Scott; and does not Greene say, "Supposes he is as well able to *bombast out a blank-verse* as the best of you."

In this celebrated passage in the *Groatsworth of Wit*, Greene accuses Shakspeare of being "a crow beautified with our feathers," and an ape imitating their excellencies. To the latter charge he is certainly liable, since in *Titus Andronicus* and in the First Part of *Henry VI.* we are occasionally reminded rather of the flights of Marlowe's Pegasus than of the Swan of Avon. But that Greene "by our feathers" intended to insinuate Shakspeare had re-modelled and re-written a play or plays composed by himself, or in conjunction with Marlowe and Peele, I cannot believe; and such an interpretation is assuredly a very forced construction. Had both or either of the two parts of the *Contention* been written by Marlowe and Greene, we may feel confident Greene, strong in the frailty of the flesh, would not have been satisfied with a sneer, but would in his then justifiable wrath have stated the circumstance, exposing Shakspeare as the worthless creature, that scrupled not to rob his fellow-dramatists of their honours and their bread.

But we must not omit the important fact, that against this scurrilous attack Shakspeare indignantly remonstrated, and that Chettle, the publisher, expressed his regret in words highly honourable to Shakspeare; and Nash designated the book "a scald, trivial, lying pamphlet." Little weight, however, appears to be attached either to Nash's testimony or to Shakspeare's remonstrance, whilst a full and overflowing credence has been given to the accusation. As for the lines in *Greene's Funerals*, the charge is universal; and how far Nash,

Lodge, Peele, even Marlowe, and others, who may have been joined with Greene in writing plays, "purloyn'd his plumes," does not affect the present subject. Such idle accusations, without any definite charge, more frequently deserve contempt than credit.

Marlowe wrote six plays, acknowledged to be his ;—*Tamburlaine* in two parts was produced in 1586 ; *Faustus* before Christmas, 1588 ; the date of the *Jew of Malta* is uncertain, but as it is first noticed in Henslowe's *Diary*, Feb. 26, 1592, and is also mentioned by Nash, and had a great run during that season, we may infer, it was then a new play ; for in those days a new play was all the rage, just like a new novel nowadays. Consequently when Ferneze, on seeing the dead body of his son, exclaims, "These arms of mine shall be thy sepulchre," we may suspect Marlowe had in his recollection, "Now my old arms are young John Talbot's grave." Again the line, "But stay, what star shines yonder in the east," may be a reminiscence of,

"But soft ! what light through yonder window breaks ?
It is the east, and Juliet is the sun !"

Nor should it be overlooked, these images in Shakspeare are as natural as poetical, whilst in Marlowe they are out of place and mere forced conceits. This last resemblance, conjoined with others, and with couplets at the end of the scenes, together with its great success as an acting play throughout the season of 1592, leads to the conviction the *Jew of Malta* was composed in the autumn of 1591, and brought on the stage not long before February 26, 1592. The *Massacre at Paris* appears to have been first acted January 30, 1593. These five plays belonged to Alleyn's company, and all bear the stamp of Marlowe ; no one can doubt the authorship ; but *Edward II.* is a chaster and more studied composition, void of his "raptures," and "taken as a whole, it is the most perfect of his plays : there is no overdoing of character, no turgidity of language." As this play does not appear in Henslowe's *Diary*, but was entered in the stationers' books, July 6, 1593, we may reasonably infer it was Marlowe's last production ; and that it was written in a competitive spirit as a rival to the second part of the *Contention*, as the *Massacre at Paris* was to the first part.

The various resemblances between the *Contention* and *Edward II.*, which have been adduced in support of Marlowe's claim, are consequently so many feathers plucked by this buzzard eagle from the wings of the swan ; and if Shakspeare

in return has purloined a plume from him,—“She bears a duke’s revenues on her back,” it is taken from a passage, where Mortimer abuses Gaveston, in imitation of Queen Margaret’s railing at the Duchess of Gloster.

Of the history of the two parts of the *Contention*, which bear the same relation to the second and third parts of *Henry VI.* as the *Hæmlet* of 1603 to that of 1604, nothing is known beyond the title-page of the second part, or *True Tragedy of Richard Duke of York*, which tells us it had been acted by “the Earl of Pembroke his servants,” *prima facie* evidence against Shakspeare’s claim. But in those days it was a common practice for one company to get surreptitiously from another company a popular play, either by reporters or possibly by bribing a player for a copy or parts thereof; and thus by similar means the play might at last find its way to the press in a more or less perfect form. We must then look to the internal contents of the plays for the evidence of authorship; but here our authorities differ, some attributing the plays to Shakspeare, others to Marlowe, or to him conjoined with Greene and Peele; others, again, regard them as containing the first additions made by Shakspeare to the originals; and, lastly, it is supposed they may be piratical publications of the second and third parts of *Henry VI.* When authorities thus differ, and doctors disagree so widely and so variously at all points of the compass, the patient’s safety probably lies in trusting to nature; and by such an appeal Solomon settled the parentage of the child, and to these plays Shakspeare was no wet-nurse, no cold step-mother, but the tender, doting parent; and as the Indian squaw imagines her dirty, greasy brat the sweetest babe that ever breathed, so with no less fondness Shakspeare nursed his “sweet *Contention*.”

In the first place, it may be observed, the two parts of the *Contention* are not more intimately connected together than they are with the first part of *Henry VI.* and with *Richard III.* This point the reader may easily settle by reference to his Shakspeare, since the opening speech in the first part and the last scene in the second part are retained almost *verbatim* in the amended plays.

In the first scene of the first part, with the exception of the Queen’s speech and a few additional lines, the text is retained with slight variations to the end of Gloster’s speech, “Undoing all, as all had never been;” and the speech of York is also retained, forming the last twenty-four lines in the scene. In the intervening portion there has been a consider-

able alteration in the distribution of the speeches, and even sentences have been taken from one speaker and given to another; and although much has been added, nearly as many lines again, yet nothing is lost, nearly every line has been retained, many entire, others more or less amended, and what is remarkable, the lines,—

“The reverence of mine age, a Nevil’s name,
Is of no little force if I command,”

are omitted in Salisbury’s speech, and reappear in the third scene, where Suffolk says:—

“And he of these that can do most of all
Cannot do more in England than the Nevils;
Salisbury and Warwick are no simple peers.”

Had this minute reconstruction, this singular fidelity to the conceptions of the author, this thorough intimacy and mastery of the subject, been confined to the first scene, it would have been of little value; but we find it is carried on throughout the play, together with numerous passages retained with only slight verbal alterations, as the fight between Horner and Peter, and the quarrel between Suffolk and Warwick, and Suffolk’s curses in the second scene of the third act. Further, in the fourth act, the jokes about “sore laws” and “parchment,” smacking of *Hamlet*, are transposed, the one from the second to the seventh, and the other from the seventh to the second scene. These low comic passages, in which we seem to have the germs of the constables in *Much Ado about Nothing*, could not have been written by Marlowe, who had no humour in him.

These additions and alterations are not like the “new adcyons,” made for a few shillings to *Jeronymo* or *Faustus*, nor like the scenes added to the *Malcontent*, but a recomposition, and it is only by actual inspection and comparison the reader can understand how closely the text has been adhered to; and it is difficult to believe Shakspeare could have taken such a singular interest in the play had he not been the original author.

Although I was no less surprised than delighted to find such valuable evidence in favour of Shakspeare’s claim to the first part of the *Contention*, yet on looking into the second part, or the *True Tragedy of Richard Duke of York*, so generally attributed to Greene and Marlowe, and on which Shakspeare is supposed to have founded the third part of *Henry VI.*, still greater was my astonishment on discovering that the first scene is retained almost word for word to “*Enter Margaret*

and the Prince of Wales," where some additions are made. The second scene is also the same, with only unimportant alterations; the third scene the same, Rutland's speech slightly altered, but Clifford's is word for word, or with merely trivial changes. In the fourth scene, York's speech is enlarged, but from "*Enter Queen Margaret, Clifford, &c.*," the whole scene, with the exception of a few lines and a word here and there altered, is absolutely word for word with the original. In the next three acts there is nearly the same fidelity to the text, but with considerable additions. In the fourth act, the fourth and fifth and also the sixth and seventh scenes are transposed; but this alteration is no remodelling, merely a restoration of two scenes that had been misplaced by the carelessness of the reporter or printer. There is in the fourth act a slight change, a genuine remodelling, marking Shakspeare's fidelity to the original, and no less creditable to his judgment. In the *third* scene Clarence says,—

"To tell the Queen of our happy fortunes,
And bid her come with speed to join with us."

This speech, in the amended play, is transferred to the *sixth* scene,—

K. Henry. "That Margaret, your queen, and my son Edward
Be sent for, to return from France with speed.

Cl. It shall be done, my sovereign, with all speed."

Again, in the fifth act, the last three scenes are retained, with only a few verbal changes and a few lines added. Thus all the grand and most interesting passages in the play, as the deaths of York and Henry, belong to the original author; and if Shakspeare did not write the *True Tragedy*, he has no more claim to the third part of *Henry VI.* than the gipsy to the stolen child, which he has copper-coloured with some chemical wash, and dressed up in ornamental rags; for the additions, however beautiful in themselves, are comparatively unimportant and of little value; and yet they are of a most singular value, for being so skilfully and so minutely interwoven, and so completely of the same texture, they give shape, fullness, and consistency to the original, like a raw-boned youth passing into manhood, and force upon us the conviction that Shakspeare himself must have been the author. Nor do I see any grounds for attributing these plays to Marlowe; the versification alone rejects him, resembling far more Shakspeare's easy-flowing verse than his stilted and monotonous lines. Still Marlowe of "the mighty line" was a great poet, and none the less for his recognition and subjec-

tion to the influence of Shakspeare's genius; and his early death is to be regretted, since, reaching at the stars, he might have been a Finster-Aarhorn by the side of Mont Blanc, but that was reserved for "rocky Ben," cold piercing intellect *versus* warm brooding genius.

Let Shakspeare be judged by himself. In the *Merchant of Venice* what does he owe to Marlowe's *Jew*? what to his *King John*, or to the *Taming of a Shrew*, to the *Famous Victories*, or to the *True Tragedy of Richard III.*, to *Promos and Cassandra*, or to *King Leir*? Is it not, then, a more reasonable conjecture, apart from other considerations, the two parts of the *Contention* are the poet's own first sketches, rather than he should have acted in a manner so unfriendly and so offensive to Marlowe and Greene?

Yet, notwithstanding these facts, and these reasonable inferences, the contrary opinion is held by high authorities. Why Shakspeare, of whom "divers of worship have reported his uprightness of dealing which argues his honesty," should thus be treated by successive commentators as a magpie stealing pearls, or a stork among frogs, merely on the spiteful and uncertain remark of a jealous, envious, and disappointed writer, forms a curious episode in the history of literature,—

"More strange than true; I never may believe
These antique fables, editorial toys."

Since writing the foregoing observations, I have had an opportunity of reading Marlowe's *King John*, ed. 1611; and I was forcibly struck by Philip's trance or dream, reminding me of Suffolk's first interview with Margaret, and the impression was confirmed by the words, "fond man,"—"what cooling card is this?" whilst "confound my wits and dull my senses so" must be a reminiscence of "confounds the tongue and makes the senses crutch." These resemblances cannot be accidental, and it is infinitely more probable Marlowe was fascinated by the scene between Suffolk and Margaret rather than Shakspeare should, beggarly, have picked up these scattered scraps, pp. 227, 283, 302. Hence it follows, the first sketch of *Henry VI.*, first part, preceded Marlowe's *King John*; and the oft-quoted lines, "Lift up thy hand," and "Let England live but true within itself," justify the suspicion, the two parts of the *Contention* also preceded it; so that these three plays must have been brought out before Christmas, 1590; and in the *Comedy of Errors* the "hair reverted" may be regarded as the first premonitory symptom of the historic seizure.

Accidental circumstances may have induced Shakspeare to postpone the first sketch of *Richard III.* till after the composition of *Romeo and Juliet*, in the Spring of 1591, at which time Marlowe must have written his *King John*. I may here add, if Marlowe was a profound classical scholar, Shakspeare, we may be certain, was no less deep-read in English, and of course familiar with the following passage:—"If they, the English, were true within themselves, they need not to fear, although all nations were set against them." *Fyrst Boke of the Introduction of Knowledge*, 1542.

HENRY VI.—PART I.

VOL. V.

20. And make a quagmire of your *mingled* brains. *a. i.—4.*

Read mingled.

Shaksperian emendating may be a veritable quagmire of mingled brains, but here, I opine, "mingled" is wretchedly feeble for a man in a rage.

21. Rescu'd is Orleans from the English. *a. i.—5.*

Read English foe.

"The cruel foe,"—"prejudice the foe," say Charles and Pucelle, pp. 47, 49.

51. Like to a *trusty* squire, did run away. *a. iv.—1.*

Read treach'rous.

"A master-leaver and a fugitive."

PART II.

111. Gloster, York, Buckingham, Somerset. *a. i.—1*

Read and Somerset.

In the Contention, we have "and Buckingham," a mere misplacement.

126. *False* fiend avoid ! *a. i.—4*

Read hence.

"Hence, avoid my sight," says Lear.

134. Where as *all* you know. *a. ii.—2.*

Read well.

151. Whiles I in Ireland *nourish* a mighty band. *a. iii.—1.*

Read raise.

This emendation is supported by "*raise* commotion" in the *Contention*, altered to *make* in this play. "Shouldst raise so great a power," *a. v.—1*, p. 188.

165. *Be* counterpois'd with such a petty sum. *a. iv.—1.*

Read be n't.

182. Given *out* these arms. *a. iv.—8.*
Read up.

“Little vulgar boy” may give out or in, surrender *v. n.*, but not *v. a.*

196. Aged contusions and *all brush* of time,
 And, like a gallant in the *brow* of youth. *a. v.—3.*
Read abuse and prime.

“How well resembles it the prime of youth.”

Third Part, a. ii.—1., p. 252.

“In my prime of youth.”—*Richard III., a. v.—3., p. 445.*

“From the corruption of abusing time.”

Richard III., a. iii.—7., p. 414.

196. Well, lords, we have not got that which we *have*.
Read crave. *a. v.—3.*

PART III.

275. Ay, widow? then I'll warrant you *all* your lands.
Omit all; see the other “lands.” *a. iii.—2.*

But warrant is a monosyllable in *Coriolanus*, “I warrant him consul,” p. 165, unless we read “I warrant'm.”

285. Proud setter-up and puller-down of kings. *a. iii.—3.*

Omit the line; a mouthing player's interpolation, and incompatible with the rest of the speech; nor is it likely the proud Queen, who says “*our Warwick*,” would address her subject by such a title. But it well suits the arrogant character of Warwick afterwards to say to King Edward, “Confess who set thee up and plack'd thee down.”

297. *Read K. Edw.* But whither shall we then?
Host. To Lynn, my lord.
K. Edw. And ship from thence to Flanders?
Hast. Well guess'd, &c. *a. iv.—5.*

301. A wise stout captain, and soon persuaded! *a. iv.—7.*
Read faith after “captain.”

The *True Tragedy* has “by my faith.”

303. With *hasty* Germans. *a. iv.—8.*
Read hardy.

“For hardy and undoubted champions,” p. 319.

311. The friends of France *our* shrouds and tacklings?
Read our and *the*.

A mere transposition. “Our slaughter'd friends the tackles.”

315. If this foul deed were by to *equal* it. *a. v.—5.*
Read rival.

“To stand in competition with.”—*Johnson.*

RICHARD III.

394. Weigh it but with the *progress* of this age. *a. iii.*—1.

Read looseness.

Be not too strict, too ceremonious.

445. Mortal-*staring* war. *a. v.*—3.

Read bearing—death-bearing.

448. I died *for* hope, 'ere I could lend thee aid. *a. v.*—3.

Read my.

"Brave Burgundy, undoubted hope of France!"

HENRY VIII.

It is not likely this play was produced in 1601, immediately after the death of Essex, and whilst Southampton was in prison and in imminent danger of his life; nor is it probable Shakspeare would have written it, or the King's actors have performed it, in the summer of 1604, considering how offensive to James was the memory of Elizabeth; that Shakspeare did not then compose it we may infer from the alteration in the amended *Hamlet*, where, instead of "the funeral rites are all performed," Laertes says, "to show my duty in your coronation." "Recently attempts have been made to prove that portions of it were composed by Fletcher," but as these portions include the finest passages in the play, Wolsey's farewell and Cranmer's speech, the supposition of Fletcher's assistance becomes scarcely tenable; nor should it be overlooked, that the lines commencing, "nor shall this peace sleep with her," have been by others attributed to Jonson. Further, Beaumont and Fletcher's plays are all constructed on a double plot with two sets of characters, which are connected together only in two or three scenes. Again in *Eastward Hoe*, the first act is written by Jonson, the second and third by Marston, and the last two by Chapman, but with fresh characters as the play proceeds; whilst in the *Malcontent* Webster has merely made some additions to a play which had already been acted.* But in *Henry VIII.*, according to this new theory, the characters are handled by Shakspeare and Fletcher indifferently, the more important scenes, however, being given to the latter; consequently the editors of the folio are liable to the imputa-

* These additions may, I think, on a careful examination be satisfactorily distinguished. The Induction, it is agreed, was written by Webster; the other scenes and passages composed by him are:—the third scene in the first act; the passage from "*Enter Biancha*" to "*Exeunt Biancha and Passarello*," in the first scene of the third act; the first scene in the fifth act; and the passage in the second scene from "*Enter Passarello with wine*" to "*Exit*;" in fact, Passarello is a new character added by Webster.

tion of a gross swindle, though, happily for their credit, Fletcher made no protest nor ever claimed his noblest production. But on looking into the third scene of the first act of the *Loyal Subject* the reader will be satisfied, the hand that wrote the "farewells" of old Archas did not write the farewells of Buckingham and Wolsey. Shakspeare has imitated Marlowe in the *Midsummer Night's Dream*, and Marston in *King Lear*, and in *Henry VIII.*, Katherine's lecture to the two cardinals, "The more shame for ye," &c., is an admirable imitation of Fletcher's versification, the likeness made perfect by the frequent '*ye*;' but this monosyllable constantly occurs in Cavendish's narrative, and Shakspeare himself opens the play with "How have ye done?"

486. Must fetch him in he *papers*. a. i.—1.

Read pleases.

"As himself pleas'd;"—"as he pleases;"—"into what pitch he pleases," &c., pp. 489, 490, 511.

488. A beggar's *book*. a. i.—1.

Read hook.

Rather than *crook*, more contemptuous.

491. I am the shadow of poor Buckingham,
Whose figure even this instant cloud *puts* on,
By darkening my clear sun. a. i.—1.

Read juts.

And with Steevens *bedarkening*.

494. A *trembling* contribution. a. i.—2.

Read terrible.

514. Yet, if that *quarrel*, fortune, do divorce. a. ii—3

Read harlot.

533. There's more in't than fair visage.—Bullen! a. iii—2.

Read "there's something more."

"There's something more would out of thee; what say'st?"

a. i.—2. p. 497.

542. That sweet aspect of princes and their *ruin*.

Read frown.

a. iii.—2.

"He parted frowning from me, as if ruin leap'd from his eyes."

551. Unwilling to outlive the good *that did* it. a. iv.—2.

Read one built.

"He was a scholar, and a ripe and good one." *That* seems borrowed from the second line above.

562. In our own natures frail and *capable*
Of our flesh. a. v.—2.

Read fallible.

"Out of which frailty and want of wisdom;" and so says Dr. Watts, "Frail and fallible in the present state."

TROILUS AND CRESSIDA.

VOL. VI.

7. Her gait, her voice ;
Handlest in thy discourse, O, that her hand. *a. i.—1.*

Read "Her gait, her voice,
Handled in thy discourse."

Troilus then remembers he had omitted the hand, and exclaims, "O, that her hand !" We have a similar, though less agreeable play on the word in *Titus Andronicus* :—

"O, handle not the theme, to talk of hands," *a. iii.—2.*

"Spirit of sense" is probably a sweet-scented balsam, soft as butter on a summer's day.

17. Do you with cheeks abash'd behold our *wrecks*.
Read checks. *a. i.—3.*

"Protractive trials,"—"checks and disasters." The folio has *works*.

63. Sleep *kill* those pretty eyes. *a. iv.—2*
Read still.

71. Though the great *bulk* Achilles be thy guard.
Read hulk. *a. iv.—4.*

Troilus afterwards calls him, "Thou great sized coward."

"Harry Monmouth's brawn, the hulk Sir John."

CORIOLANUS.

182. if he have power,
 Then vail your *ignorance* ; if none, *awake*
 Your dangerous lenity. *a. iii.—1.*

Read arrogance and away.

"Would the nobility lay aside their ruth,
 And let me use my sword." *a. i.—1.*

"This too much lenity
 And harmful pity must be laid aside."

Henry VI., Third Part, a. ii.—2.

'Away' seems preferable to 'away with,' as a more probable misprint, and the following passage appears to confirm the reading :—

"Well, I must do't ;

Away, my disposition." *a. iii.—2.*

And "Away thy hand," says Hamlet ; or "with" may be understood as in *Othello* :—

"What conjuration and what mighty magic
 I won his daughter." *a. i.—3.*

200. My *first* son. *a. iv.—1*
Read dear'st.

"Come my sweet wife, my dearest mother."

219. And power, unto itself most commendable,
 Hath not a tomb so evident as a chair
 T' *extol* what it hath done. *a. iv.—7.*

Read entomb.

The speech points to the fall of greatness, to the evil interpretation. "For the authority which he [Pompey] had gained by his merit, he employed for others in a way not very honourable; and his reputation consequently sinking as they grew in strength, he was insensibly ruined by the weight of his own power," p. 170.

"As for the persons who opposed his [Agesilaus] measures most, he made no open reprisals upon them; but he found means to employ them as generals or governors. When invested with power, they soon showed what unworthy and avaricious men they were, and in consequence were called to account for their proceedings."—P. 89, *Langhorne's Plutarch*.

222. For I have ever *magnified* my friends. *a. v.—2.*

Read deified.

"Nay, godded me indeed." The folio has *verified*.

234. But to be rough, unswayable, and *free*. *a. v.—6.*

Read proud.

234. Help to reap the fame,
Which he did *end* all his. *a. v.—6.*

Read hend.

"A well-ended rick," I am told, merely means well-dressed.

TITUS ANDRONICUS.

305. And with that *painted hope she* braves your mightiness.
Read painting. *a. ii.—3.*

The *she* was inserted in the second folio.

322. And buzz *lamenting doings* in the air! *a. iii.—2.*
Read his lamentations.

331. And *feed* on curds and whey. *a. iv.—2.*
Read fat.

A popular notion. "We fat all creatures else to fat us."—*Hamlet*.

338. Then go *successantly*, and plead to him. *a. iv.—4.*
Read you instantly.

353. Give me *aim* awhile, *a. v.—3.*
Read leave.

"Give me leave awhile," says Juliet's nurse.

ROMEO AND JULIET.

395. The earth hath swallow'd all my hopes but she,
She is the hopeful lady of my *earth*. *a. i.—2.*
Read hearth.

In *Love's Labour's Lost* I have proposed it as a rhyme to *birth*, and I find Milton so uses it :—

“Good luck befriend thee, son ; for at thy birth,
The fairy ladies danc'd upon the hearth.”—*Miscellanies*.

432. That *rude day's* eyes may *wink*. a. iii.—2.

Read no man's and peep.

“Nor heaven peep through the blanket of the dark.”

The old editions have *runnawayes* and *weep*; the main error seems to lie in the repetition of *eyes*,—“ayes eyes;” perhaps the word was accidentally repeated in the manuscript, and hence the corruption.

“The note on this line in the *Cambridge Shakspeare* ‘enumerates no less than twenty-nine new readings, which have been proposed by as many critics.’”—*Notes and Queries*, October 21, 1865.

461. The flattering *eye* of sleep. a. v.—1.

Read ruth with Warburton.

Truth in the later editions is a manifest error, and *eye* in the first quarto must be a misprint for *lie*, his dream.

TIMON OF ATHENS.

In *Shakspeare and Jonson* I have pointed out the intimate connexion between *Timon* and the amended *Hamlet*, and it is just possible the composition of the latter was temporarily suspended for the production of the former. The “Athenæum,” No. 1895, in a candid and temperate article, whilst accepting Apemantus and Thersites, singularly rejects Caliban, a far better attested satire, and the richest joke of all, for what is Caliban but “malignant Ben” *minus* intellect, the toad without the jewel in its head. When the Reviewer, however, styles Apemantus the retort uncourteous to Asotus, he seems to misapprehend the subject, for we are not to suppose the abusive words of Timon are personalities directed solely at Jonson, that would be debasing the genius of the Poet to a mere libeller.* As Ben himself says, “they make a libel which I made a play.” Happily Burke’s admiration of the scene in the fourth act takes it out of that category, and possibly Shakspeare was thinking more of Bacon than of Jonson ;†

* “We beg leave to point out an error to Mr. Hannay. He says that Mr. Dickens caricatured Leigh Hunt in one of his novels. This is far from exact. Mr. Dickens has himself publicly explained that, although he drew certain mannerisms of the character in question from his old friend [between whom and himself there existed to the last feelings of strong regard] he never intended the character itself as a representative of the real man ; and he has expressed his regret that such a mistake should have been made.”—*The London Review*, June, 1865.

† Coleridge, speaking of Oliver in *As You Like It*, says, “But I dare not say that this seeming unnaturalness is not in the nature of an abused wilfulness, when united with a strong intellect.” This remark is not less applicable to Sir Robert Cecil than to Jonson, and not only in this instance, but in Iago and

nor should it be overlooked, that Marston after the reconciliation actually dedicates to Jonson the *Malcontent*, in which he had certainly belaboured his friend not over gently ; such a fact ought to suffice, that the poets regarded these characters rather in a dramatic than personal sense. When Jonson, however, in after life, says of Shakspeare, "he was, indeed, honest and of an open and free nature," we may suspect he had in his recollection :

"The Moor is of a free and open nature,
That thinks men honest that but seem to be so ;"

and even this very passage in the *Discoveries*, as may well be surmised, smacks of Iago, the praise being spiced with a delicious bit of malice, he could not help it, 'twas his nature. "His wit was in his own power, *would the rule of it had been so too*. Many times he fell into those things, could not escape laughter, as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong,' he replied, 'Cæsar did never wrong but with just cause,' and such like, which were ridiculous." This anecdote is probably a specimen of Mermaid wit, of Shakspeare's love of a joke, [one of his *vices*] which Ben is pleased to deliver seriously to "posterity," and so worded as if it referred to some ridiculous blunder in *Julius Cæsar*; undoubtedly the Bohemian tale and the "small Latin and less Greek" are similarly spiced. Jonson seems to have had the same querulous love and jealousy of Shakspeare that the United States have of England, and Shakspeare appears to have acted with the usual forbearance and occasional warmth of John Bull.

In the small tract, *Shakspeare and Jonson*, a *multum in parvo*, written of necessity concisely, I may, in seeking to avoid the repetition of explanatory phrases, have expressed myself more strongly than would have been the case in a more elaborate treatise ; and it was published merely as a sketch or notebook, in hopes it might attract the attention of others more intimately acquainted with Elizabethan literature, who might describe more fully and explicitly than my unable pen can

Edmund it may be argued, the attack on Jonson, notwithstanding the undisguised personalities, should be taken mainly in a poetical and allegorical sense, whilst the real sting of the satire is more covertly aimed at Sir Robert Cecil, the mortal foe of Essex, and the false friend of Raleigh, James' little beagle, and the world's "devil." It is, however, the fashion to regard his conduct towards the Earl of Essex as "entirely the result of his duty to his Mistress and the nation ;" but her Majesty might have quoted :—

"Who su'd to me for him ? Who, in my rage,
Kneel'd at my feet, and bade me be advis'd ?
Who spoke of brotherhood ? who spoke of love ?"

Richard III., a. ii.—1.

do, the freer manners of the age, how allegorical were the amusements, shows, and processions, besides the singular custom in France of contests of personal abuse, imitated by Chapman, in his *Bussy d'Ambois*, and partially transferred by Shakspeare into *Lear*. Consequently the critics are in error when they impute to me the absurdity of regarding these dramas as mere personal squibs and satires; I have distinctly enunciated a very different opinion at page 76; since then I have again read these plays and some others carefully through, but neither statesmen nor dramatists have I seen shadowed therein; so truly do the poets, like the homœopaths, hold to their law—"the play's the thing." Oh, divine homœopathy! thou angel of light! and the infinitesimal dose is thy robe of light; but old Physic, bemuddled in learned ignorance, and clouded with prejudice, cannot see the light; chattering calumniously about decillionths, airy nothings, and fantastic theories, instead of honestly examining what truth, what good may be contained in the new doctrine, and separating the wheat from the chaff, how some substances, given under the law, may be remedial in singularly minute quantities, others in more tangible doses; but, oh, the haughty, purblind Allopath! he sees the mote in his little brother's eye, whilst the beam in his own is a stream of light. As with homœopathy so with these plays; it is only by a minute examination in the manner indicated, by such a microscopical inspection, we can get at the inner life of Shakspeare, the man himself apart from the poet, his personal feelings and political partialities; for whilst much has been said of his intimacy with Pembroke and Southampton, two boys attracted by his genius—not a word about Raleigh, the man he prized above all others—Spenser and Sidney, Shakspeare and Raleigh, let their names ever live freshly entwined. But, the way is dangerous,* as full of peril

"As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear."

* "Let me see wherein
My tongue hath wrong'd him."—*As You Like It*, a. ii.—7.

Tieck observes, "that this speech of Jaques has great resemblance to Jonson's Prologue to *Every Man out of his Humour*. If *As You Like It* may be assigned to 1600, we have little doubt that the Jaques of Shakspeare was intended to glance at the Asper of Jonson." Possibly, but I can scarcely think so; for mere similarity of thought, or even recollection of a passage, does not of itself constitute personal satire. The Duke's abuse, "for thou thyself hast been a libertine," seems more applicable to Essex than to Jonson, not at all to Asper; and have we not in Jaques a foretaste of Timon, the luxurious squanderer turned ascetic? But *quære*, may not Touchstone, the attached servant of Celia, be a humorous hit at Jonson?

From a feast of genuine poetry the reader should arise and go his ways, strengthened, full of bread, rejoicing ; but the modern notion of a poet, so far as I can collect, is a wee little sensitive thing, a sort of æsthetical little Jack Horner, that sits in a corner and dreams a man—the product, a morbid sentimentalism ; to which charge, unfortunately, even our Laureate, the greater Daniel of a greater Queen, is liable in his last production. But the dramatists of Elizabeth thought otherwise ; they looked into the minds of the human mortals around them, analysed, decomposed and re-constructed ; just as the sculptors of Greece looked at the loveliest female forms and the noblest and most heroical of men ; and if our dramatists tempered their celestial conceptions with a little clay, with an under-current of personal satire, invisible to the vulgar mind, as the grass in the sirloin, perceptible only to the chemical eye, so did the great painters. “ Paul Veronese introduced portraits of his customers in pleasant situations, Michael Angelo painted those whom he did not like in Purgatory and worse.” Shame on them ! put them into the fire, our old dramatists, the Italian Masters, with the Arcadia, Faerie Queene, &c., mere personal squibs, petty revenges ; Desdemona and Miranda ! mere allegorical figures, trumpery, into the fire with them. Still, with all my faults, I guess I am not quite so bad as John Quincy Adams on Desdemona, or goody Goldsmith on Hamlet. I had flattered myself with having done some good deeds, in showing how Shakspeare, by dramatising an old story, avoids the appearance of invidious personality, and how, under his supposed carelessness and idleness about the structure of his plots, there is concealed the highest genius, the most consummate art ; but with others I find, good or ill, like the doctor’s skill, lies in opinion, not what it is.

508. In a wide sea of *wax*.

a. i.—1.

Read vice.

JULIUS CÆSAR.

633. For if thou *put* thy native semblance on. a. ii.—1.

Read pass.

The folio has *path*. To “put on,” not the native but another semblance, occurs thrice in this play.

634. No, not an oath : if not the *face* of men. a. ii.—1.

Read fears.

651. Our arms *no* strength of *malice*. a. iii.—1.
Read in strength of justice.

“Did not great Julius bleed for *justice*’ sake?
 What villain touch’d his body, that did stab,
 And not for *justice*.” a. iv.—3.

654. ‘A curse shall light upon the *minds* of men. a. iii.—1.
Read souls.

The folio has *limbs*, a very possible misprint, a long *s* for *l*, an imperfect *o* with *u* for *im*, and *l* for *b*.

668. *Abler* men. a. iv.—3.
Read better.

The folio has *noble*. Had Brutus said ‘*abler*,’ Cassius would have been reminded of the very word he used, and could not then have asked, “Did I say ‘*better*?’” “If you did, I care not,” replies Brutus. Both appear in their heat to have forgotten the word.

MACBETH.

VOL. VII.

44. Who *cannot* want the thought, a. iii.—6.
Read can now.

64. My *way* of life. a. v.—3.
Read day.

“Like death when he shuts up the day of life.”

Romeo and Juliet.

We still say in the evening or autumn of our days, but the evening of our May or way of life grates.

HAMLET.

According to the opinion of the modern literary world, Hamlet is a weak, irresolute character; his insanity, partly real partly assumed, the real, however, being softened down to a melancholy depending on the sudden death of his father and the marriage of his mother. But does not the line “I have that within which passeth show,” denote there is a something dwelling on his mind; this undefined, this phantom something becomes more tangible, “My father’s spirit in arms! all is not well; I doubt some foul play;” and it bursts forth in “Oh, my prophetic soul, my uncle!” he had long suspected it.

Hamlet’s melancholy arises from a suspicion of his father’s murder and his uncle’s guilt, whilst his mother’s hasty and ominous marriage would fearfully strengthen this suspicion, giving substance to the shadowy thought and food for meditation, till gradually the thought becomes a fixed idea, a reality,

and when the Ghost says, "Revenge his foul and most unnatural murder," the monomaniac stands confessed, for the Ghost's speech, with all its beautiful poetry, is simply the reflex or utterance of Hamlet's own thoughts; and at the end of the play he himself says, "I here proclaim was madness." His supposed irresolution turns entirely on his moral nature, on a doubt whether the Ghost was really his father's or an evil spirit tempting him to sin; but after proof of the crime, where is the irresolution? "Is't not perfect conscience to quit him with this arm?"

Slowly does the mind free itself from early impressions and from the trammels of authority; consequently by a too ready acceptance of the cause of his melancholy I overlooked, in the *Footsteps of Shakspeare*, the significance of

"But I have that within which passeth show."

The entry in the Stationers' Registers of "A Booke, The Revenge of Hamlett, Prince of Denmarke, as yt was *latelie acted* by the Lord Chamberlayn his servantes," may be taken as indubitable evidence that the amended play was brought out in 1600 or 1601, at least not long before July 26th, 1602. The *latelie acted* is no evidence of a new play, since "the old *King Leir* was entered on the Stationers' Books, May 8, 1605, as it was *latelie acted*"; it had been previously entered in 1594.

120. the dram of *evil*

Doth all the noble substance *oft debase*. a. i.—4.

Read leaven and of a dough.

The 4to of 1604 has *eale* and *of a doubt*; the *ease* in the other quartos is a mere misprint for 'eale,' the *l* mistaken for a long *s*.

163. And do such *bitter* business as the day. a. iii.—2.

Omit *bitter* and read *the light of day*.

Opposed to the "witching time of night." The quartos have "*bitter* day."

171. And either *master* the devil. a. iii.—4.

Read lay.

The quarto of 1604 has "and either the devil."

201. And stand *a comma 'tween* their amities. a. v.—2.

Read as one atween,

"And many such like as's of great charge."

LEAR.

255. It is no vicious blot, *murder*, or foulness. a. i.—1.

Read no slur.

316. Thou *changed* and self-cover'd thing. a. iv.—2.

Read chang'd and discover'd.

She has just openly exposed her character.

318. And clamour *moisten'd*. a. iv.—3

Read soften'd.

OTHELLO.

376. A fellow almost damn'd in *a fair wife*. a. i.—1.

Read other wise.

378. At this odd-even and dull watch o' the night. a. i.—1.

Read hour.

381. As *double* as the duke's a. i.—2.

Read capable.

"Till that a capable and wide revenge."

446. A fixed figure for the time of scorn
To point his *slow* unmoving finger at. a. iv.—2.

Read cold.

'Time' is the figure in the middle of the dial-plate, and the finger, marking the hour, is of course Time's finger; now Othello images himself as the fixed figure at which the unmoving finger of scorn's Time points.

ANTONY AND CLEOPATRA.

546. Being an *obstruct*. a. iii.—6.

Read obstacle.

The folio has *abstract*.

573. *Demurely* wake the sleepers. a. iv.—9.

Read do mournfully.

"Beat the drum that it speak mournfully," says Aufidius after the death of Coriolanus.

586. Which sleeps and never palates more the *dug*. a. v.—2.

Read wrong.

The folio has *dung*.

CYMBELINE.

644. For taking a beggar without less *quality*. a. i.—5.

Read inequality.

660. That dawning
May bare the raven's eye! a. ii.—2.

Read cheer.

He wanted his breakfast. The folio has *bears*.

- 666 Their dicipline
 Now *mingled* with their courage. a. ii.—4.
Read winged.
 The folio has *wing-led*. A similar misprint, *wrong led* for *wrong'd*, occurs in *Antony and Cleopatra*, see note 112.
680. Whose *mother* was her painting. a. iii.—4.
Read favour.
683. *Pretty* and full of view. a. iii.—4.
Read happy.
698. For defect of judgment
 Is oft the *cure* of fear. a. iv.—2.
Read salve.
 We have a similar sentiment in *Antony and Cleopatra*, "A diminution in our captain's brain restores his heart." The folio has *cause*.

PERICLES.

- And testy wrath
 Could never be her *mild* companion. a. i.—1.
Read mirth's.
 "As from thence sorrow were ever raz'd;" a sprightly wanton, "buxom blithe, and full of face."
 Our tongues and *sorrows* do sound deep
 Our woes into the air. a. i.—4.
Read sobbings.



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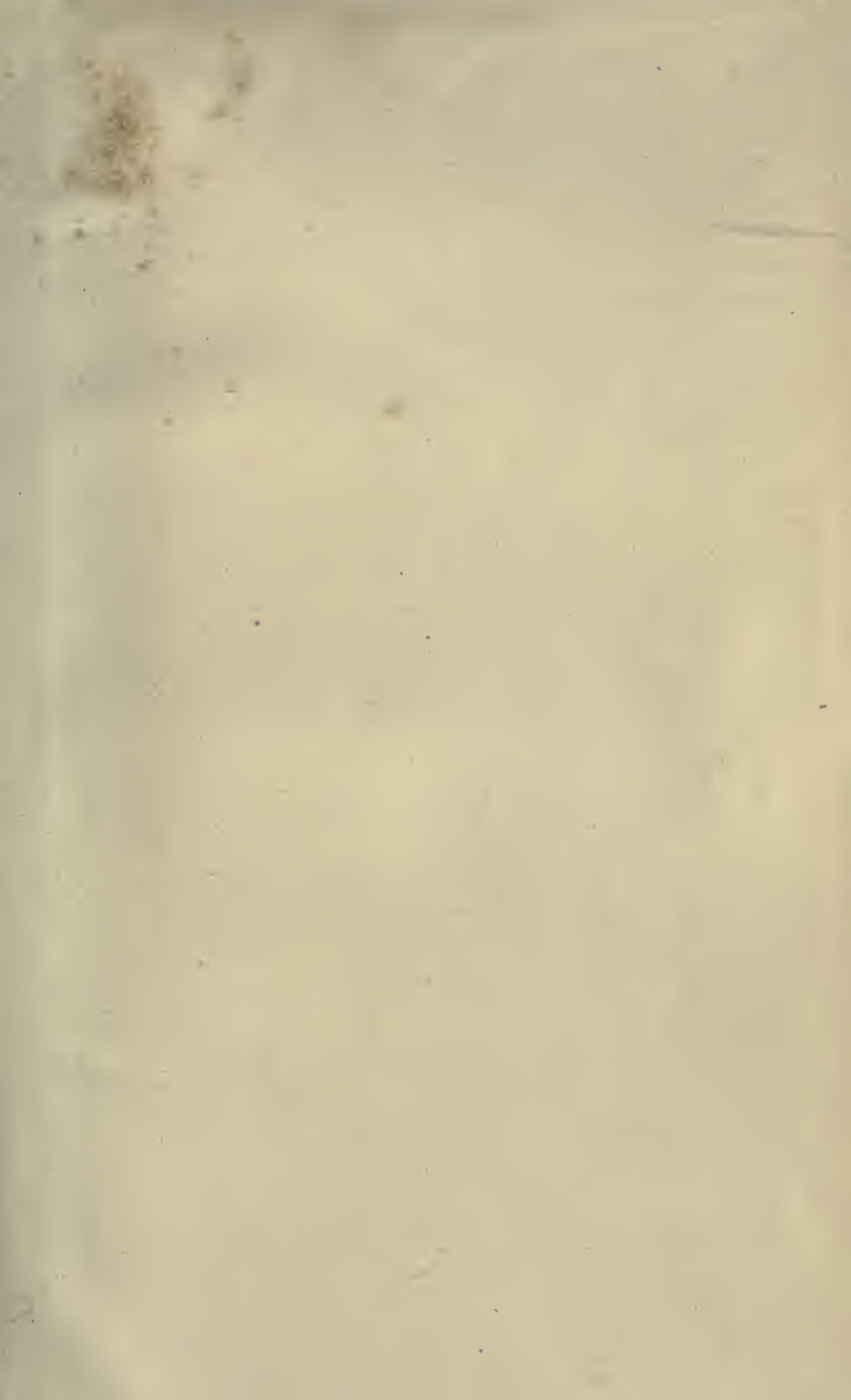
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